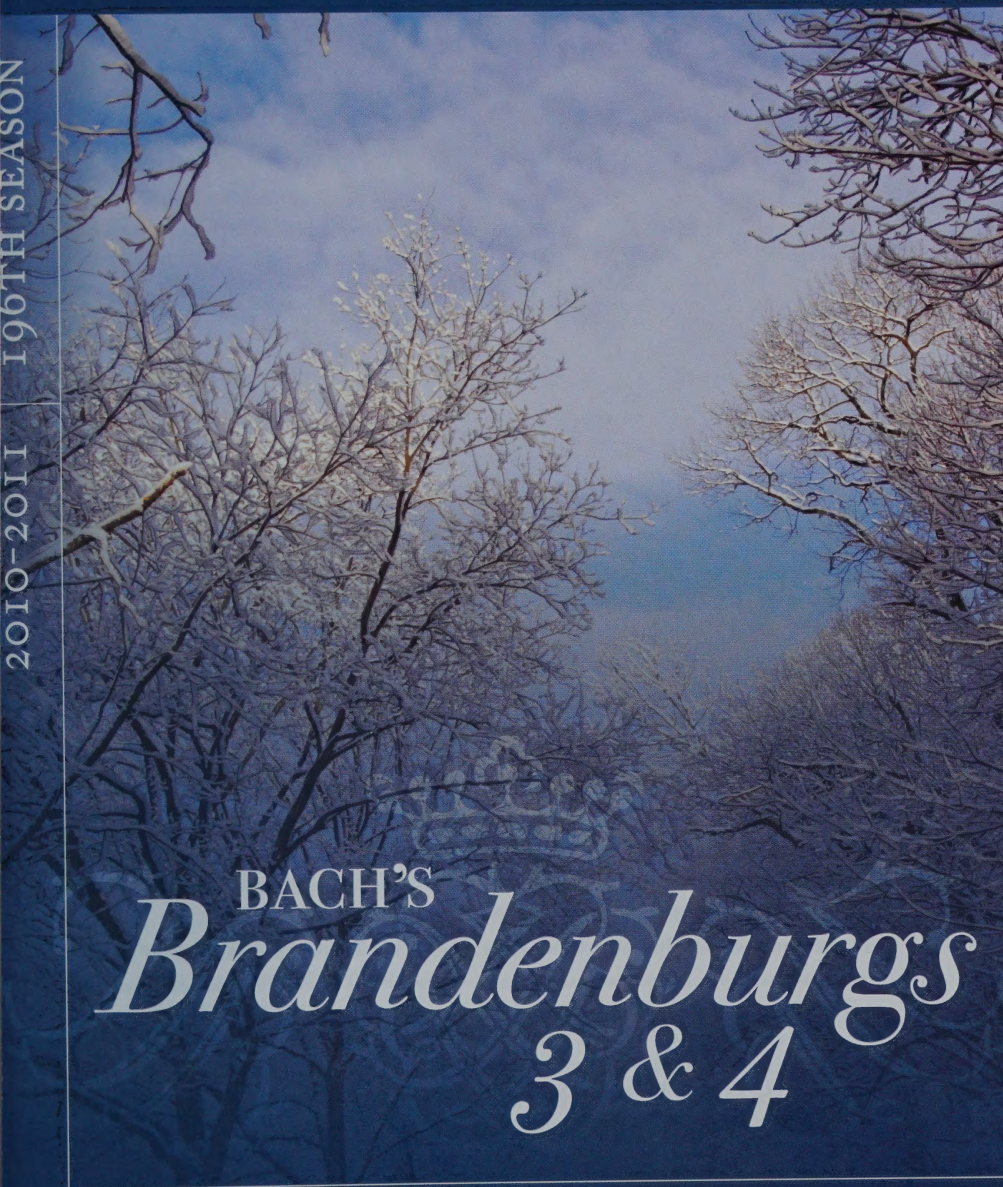
Handel and Haydn Society

HARRY CHRISTOPHERS
Artistic Director

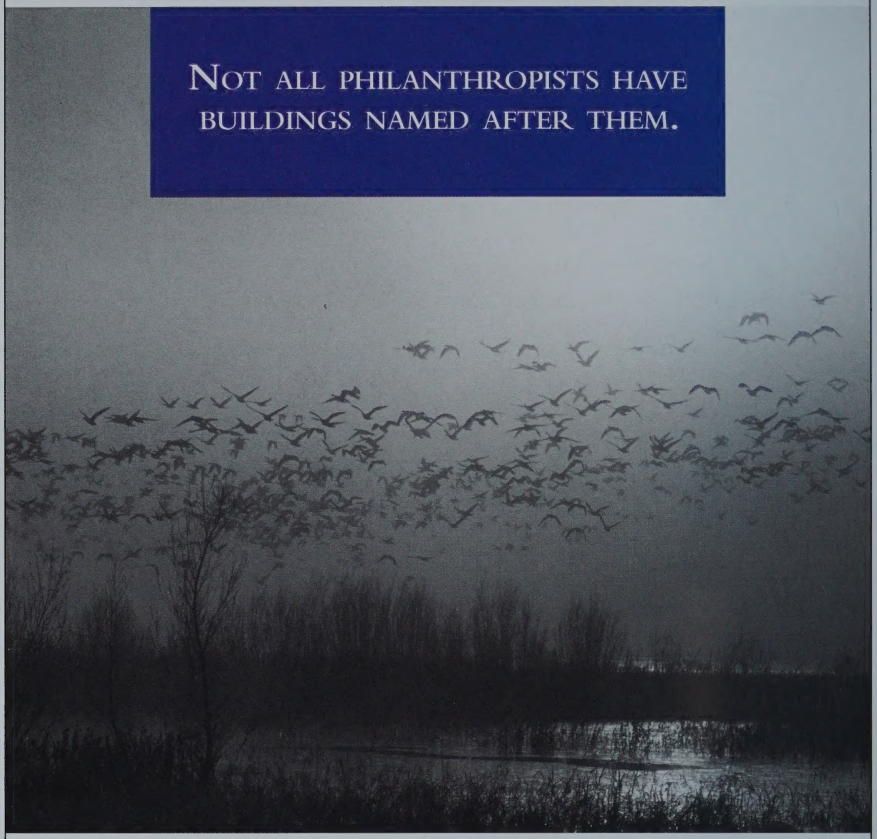
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Happy New Year!

Dear Friends,

I am pleased to welcome you to these first performances of 2011, which feature our principal violist David Miller in a program led by Ian Watson. As Governor of the Society, I am proud not only of the innovative concerts we bring to Boston audiences, but also of the excellence of our education programs.

Started 25 years ago, the Karen S. and George D. Levy Educational Outreach Program reaches 10,000 children in New England annually, with emphasis on students from underserved communities. H&H is the only professional music organization in Massachusetts serving as a parent to its own children's choir program, regularly presenting them on our concert series at Symphony Hall. Ours is also the only children's choir program in New England to include individualized scholarships for vocal instruction, diction, and other classes for promising young artists in collaboration with NEC. Our Vocal Quartet school visits are offered free to nearly 50 public schools in eight districts, and since 1987, high school choirs have had an opportunity to sing with our orchestra in annual concerts for their peers in locations such as Boston, Brockton, Lynn, and Lawrence.

On February 12, 2011, our annual gala, *The Society Ball,* will celebrate the 25th anniversary of the Education Program, while honoring legendary soprano Phyllis Curtin, a champion of music education and one of the most respected voice teachers in our country. There are many ways you can support H&H's education efforts: by joining us for the gala, making a donation to the program, or placing an ad in the gala program book. Gifts from generous donors make up 90% of our education funding and we count on you to help us continue this unique program.

I know that you value the work that H&H has done for our communities since 1815. Lowell Mason, considered the father of music education in the U.S., was H&H's board president from 1827-1832. I'm sure he would be proud that H&H has carried its music education mission so well into the 21st century.

Thank you — I hope you enjoy these performances,

Kathy Weld, Governor
Chair, Education Committee
Co-Chair, Gala Committee



Please join Harry Christophers and
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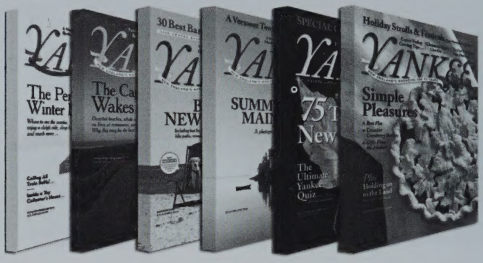
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Handel and Haydn Society is pleased to extend a warm welcome to the following groups in attendance:

Harvard University Graduate School – Dudley House

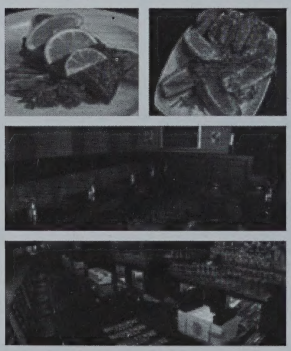
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Handel and Haydn Society

A principal leader of Boston's arts community since 1815, the Handel and Haydn Society will reach its Bicentennial in 2015. The Society, with its Period Instrument Orchestra and Chorus, is internationally recognized in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Handel and Haydn is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation.

Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, *All is Bright* and *Peace*, appeared simultaneously in the top ten on *Billboard Magazine*'s classical music chart. In September 2010, the Society released its first collaboration with Harry Christophers on the CORO label, Mozart's Mass in C Minor. This CD is the first in a series of recordings leading to the Bicentennial.

Celebrating 25 years this season, the Society's Karen S. and George D. Levy Educational Outreach Program brings music education and vocal training to more than 10,000 students in the Greater Boston area annually. Learn more at www.handelandhaydn.org.

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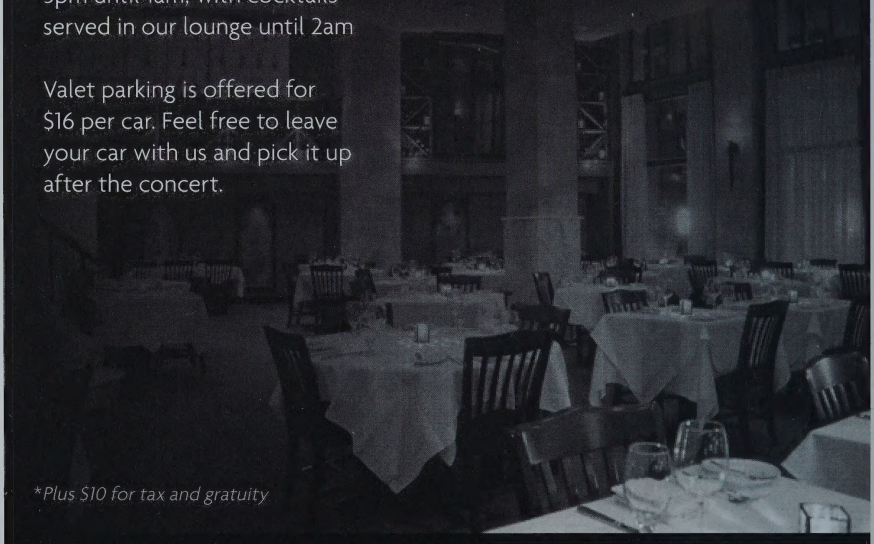
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Harry Christophers, Artistic Director

Harry Christophers was appointed Artistic Director of the Handel and Haydn Society in 2008 and began his tenure with the 2009–2010 Season. He has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and the Society have since embarked on an ambitious artistic journey that begins with the 2010–2011 Season with a showcase of works premiered in the United States by the Society over the last 195 years, and the release of the first of a series of recordings on CORO leading to the Society's Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid.

In October 2008, Harry Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama.

Program

Handel and Haydn Society

HARRY CHRISTOPHERS
Artistic Director

Friday, January 21, 2011 at 8pm
Jordan Hall
Sunday, January 23, 2011 at 3pm
Sanders Theatre

Ian Watson, director and harpsichord

Sinfonia in G Major, RV 146 — Antonio Vivaldi (1678–1741)
Allegro
Andante
Allegro

Viola Concerto in G Major — Georg Philipp Telemann (1681–1767)
Largo
Allegro
Andante
Presto

David Miller, viola
Dedicated to the memory of Estha & Robert Yens

Brandenburg Concerto No. 4 in G Major, BWV 1049 — J.S. Bach (1685–1750)
Allegro
Andante
Presto

Stephen Hammer, recorder
Christopher Krueger, recorder
Christina Day Martinson, violin

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H2 Young Professionals Post-Concert Reception

Join staff and musicians post-concert for free appetizers at Symphony 8 Restaurant & Bar.

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Pavane and Chacony — Henry Purcell (1659?–1695)

Symphony No. 1 in B-flat Major — William Boyce (1711–1779)
Allegro
Moderato e dolce
Allegro

Concerto Grosso No. 5 in D Minor, after Scarlatti — Charles Avison (1709–1770)
Largo
Allegro
Andante Moderato
Allegro

Brandenburg Concerto No. 3 in G Major, BWV 1049 — Bach
(Allegro)
Adagio
Allegro

This program is generously underwritten by Mr. & Mrs. John W. Gerstmayr.

The Handel and Haydn Society Orchestra is sponsored by Janet & Dean Whitla.
Ian Watson, conductor, is sponsored by Louise & Thomas Cashman.
David Miller, viola, is sponsored by Nancy & William Whitney.

The program runs for approximately two hours, including intermission.

The audience is respectfully asked to turn off all cell phones and audible devices during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

Up Next:

Handel
ISRAEL IN EGYPT

February 18 at 8pm
February 20 at 3pm
Symphony Hall

See page 26–27 for upcoming concerts.

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From the Desk of Ian Watson



I was delighted to be asked to direct Brandenburg Concertos 3 and 4, together with the Telemann Viola Concerto, and to select pieces for the rest of the program. After considering either a predominantly Bach or Telemann program, I felt that the best approach would be to present a frothy mixture of music by a number of varied composers — a kind of belated New Year's palate cleanser! The result is music from Germany, England, and Italy as well as Italian music arranged by an Englishman.

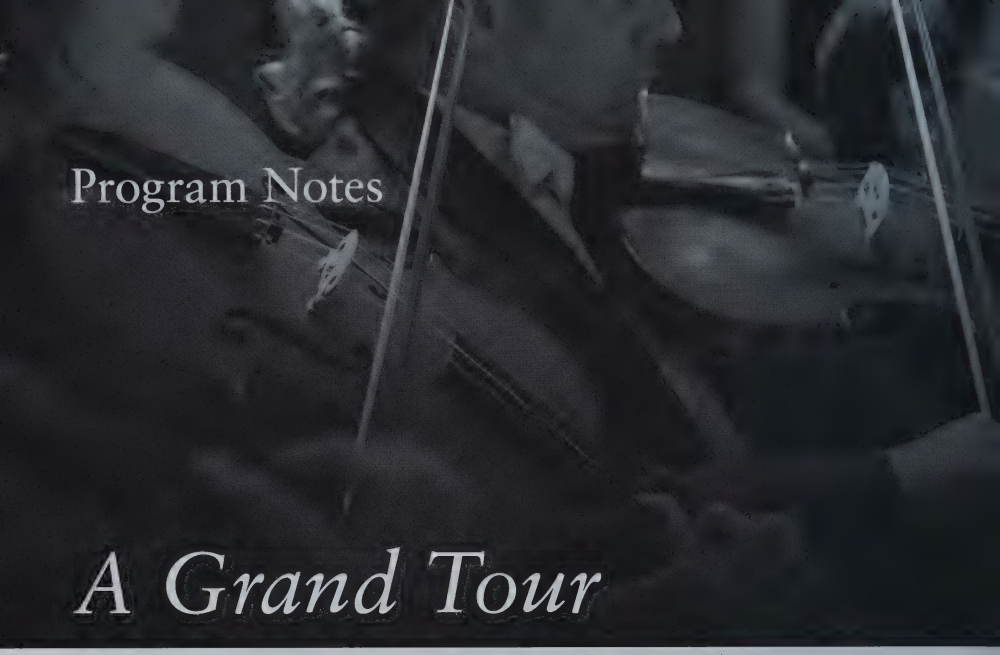
I love 18th-century English music, which demonstrates both unselfconscious sensitivity and an ebullient self-confidence redolent of a time when Brittania truly "rul'd the waves"! William Boyce is a fine example of this English Galant style, and Avison, his contemporary, encapsulates elements of Italy and England in his arrangements of Scarlatti's keyboard music. The Vivaldi Sinfonia and Purcell Pavan and Chaconne are home-grown, perennial favorites.

I have been well-acquainted with the Brandenburg Concertos since my father brought a recording back from a business trip to East Germany many decades ago! What would life be without these pieces? It is truly a pleasure to re-create them once again for you today.

–Ian Watson

WATCH ONLINE

See Artistic Director Harry Christophers talk about *Bach's Brandenburgs 3 & 4* at www.handelandhaydn.org.



Program Notes

A Grand Tour

Beginning in the 17th century, young men of wealth often traveled throughout the Continent to complete their education and expand their knowledge of the world. These trips could last for months or longer, during which time languages, painting, music, and associations were cultivated. The compositions on today's program take us from England to Italy to Germany, a musical grand tour of Baroque instrumental music.

Antonio Vivaldi (1678–1741) is remembered today primarily as the composer who shaped the instrumental concerto, directly influencing the concerto writing of other composers such as J.S. Bach. Vivaldi was employed by the *Ospedale della Pietà*, one of four charitable institutions dedicated to the care and education of indigent children in Venice. His work for the *Pietà* did not require his continued presence in Venice; rather, he traveled extensively and pursued his many compositional opportunities. His Sinfonia in G Major, RV 146 shimmers with quick passagework set against harmonic progressions that entice our expectations. The middle movement, *Vivace*, is in a minor key and duple meter, providing contrast with the outer movements.

Georg Philipp Telemann (1681–1767), a contemporary of Bach and Handel, was one of the most famous musicians and composers of his day. He held many prominent positions throughout Germany, including Leipzig, Frankfurt, and Hamburg. He was a prolific composer, equally adept in instrumental and vocal writing, comfortable with sacred and secular styles. While in Hamburg, he organized the Concert Spiritual, public concert programs that included a wide range of musical styles and compositions.

WATCH ONLINE See Teresa Neff's video program notes for *Bach's Brandenburgs 3 & 4* at www.handelandhaydn.org.

Telemann composed the Viola Concerto in G between 1716 and 1721; it is one of two concertos he wrote for this instrument. His penchant for writing lyrical melodies with clearly defined phrases can be heard in the first movement of the concerto, which recalls a stately dance. In the second movement, *Allegro*, the soloist interrupts the orchestral ritornello by playing part of the orchestral opening. With its next entrance, the solo part expands and elaborates on that same idea. The third movement, *Andante*, presents a contrasting minor key. The final movement, *Presto*, contains two halves, each of which repeats, suggesting another dance. The second half of the movement takes a wonderful turn to minor (recalling the third movement) before returning to the opening idea. In the Brandenburg Concertos, Johann Sebastian Bach (1685–1750) also combines dance styles with concerto structures. These concertos were most likely written for Bach's orchestra at the Cöthen court, where he was Kapellmeister from 1717–1723. In 1721, Bach dedicated the set of six concertos to the Margrave of Brandenburg, perhaps as a way of indicating he was seeking a new position. The Margrave of Brandenburg did not have the works performed at his court and he did not acknowledge receipt of the collection. They were found in 1873 in the Margrave's library and have been known as the Brandenburg Concertos ever since. Each concerto explores the possibilities of different instrumental and formal combinations while maintaining the basic principle of alternation fundamental to the concerto structure.

In the Fourth Brandenburg, Bach uses only high instruments, violin and 2 flutes, as the soloists accompanied by an orchestra of strings plus basso continuo. With its focus on long-held notes in the flutes and the sparse orchestral accompaniment, the opening of the first movement feels leisurely. While the two solo flutes are easily

Dictionary of the Baroque Concerto

Concerto
An instrumental composition, usually in 3 movements (fast, slow, fast), featuring alternating sections for orchestra and soloist.

Concerto grosso
A concerto that highlights more than one soloist.

Ritornello
Section of music played by the orchestra. The music of the opening ritornello returns throughout the movement.

Basso continuo
Core group within the larger ensemble. It consists of low strings playing the bass line plus a keyboard (harpsichord at court and organ in church) playing chords. The basso continuo performers were the heart of the ensemble, providing not only harmonic direction and fullness of sound, but also helping to lead the rest of the ensemble.

Transformations in Art and Society

1659 English composer Henry Purcell (1658 or 1659–1695) born in London.

1667 *Paradise Lost* by John Milton.

1675 St. Paul's Cathedral rebuilt after the existing structure was destroyed in the Great Fire of London (1666). Designed by Christopher Wren, it is completed in 1710.

1678 Italian composer Antonio Vivaldi (1678–1741) born in Venice.

First public opera house in Germany opens in Hamburg.

1681 German composer Georg Philipp Telemann (1681–1767) born in Magdeburg.

1685 German composer Johann Sebastian Bach (1685–1750) born in Eisenach.

1687 Mathematical Principles of Natural Philosophy (commonly called the *Principia*) by Isaac Newton (1642–1727).

1689 Reign of William and Mary in England.

1692 Salem Witch trials in Massachusetts.

1709 English composer Charles Avison (1709–1770) born in Newcastle upon Tyne.

1711 English composer William Boyce (1711–1779) born in London.

1749 German author Johann Wolfgang von Goethe (1749–1832) born.

1743 Pilgrimage church Vierzehnheiligen (Fourteen Saints) designed by Balthasar Neumann (1687–1753) begun. It is completed in 1772.

1752 *An Essay on Musical Expression* by Charles Avison. This publication created controversy because Avison claimed the Italian composers Geminiani (with whom Avison studied) and Marcello were better than Handel.

heard, it can be difficult to hear a solo violin among the rest of the strings. Bach solves this compositional challenge by using the solo violin to connect the sections of the movement, suggesting a solo concerto within the context of the concerto grosso.

In the second movement, *Andante*, Bach uses the soloists as echoes of the orchestra. Those roles then reverse as the soloists elaborate on the opening idea and the orchestra replies. This movement concludes with two chords that prepare us harmonically for the final movement, *Presto*. This spirited conclusion is filled with fast passages for the soloists and an orchestral *ritornello* that features imitation.

Bach scored the Brandenburg Concerto No. 3 for strings. This is a standard orchestration for a concerto grosso; however, Bach groups these instruments in an unusual way. The orchestra consists of 3 violins, 3 violas, 3 cellos plus bass and keyboard playing the basso continuo. The groups of strings act as both full orchestra (tutti) and soloists. The first movement begins with a three-note motive introduced by the whole ensemble. Then the solo groups play the idea in succession — a treat for the eye as well as the ear. The rhythmic and harmonic energy of this motive permeates the entire first movement as solo and orchestral sections alternate.

The second movement, *Adagio*, comes as something of a surprise. The score contains only two chords and so the



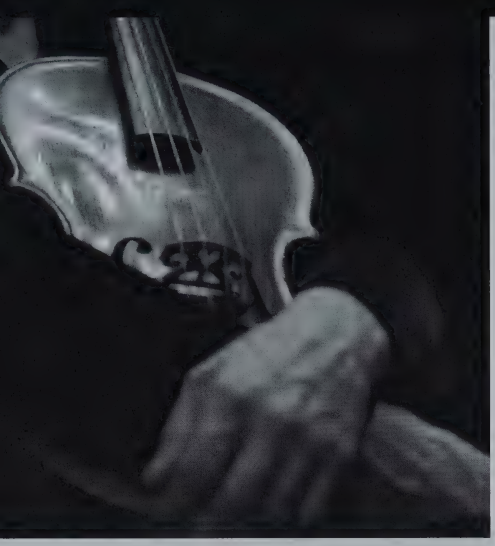
Above: Detail of Antonio Stradivari, *by Edgar Bundy, 1893*

The Instrument-makers: Virtuosos of Design

The art of instrument building, perfected in the 17th century, has shaped the sound of music from the Baroque to the present. The flexibility of the violin, an instrument able to play quick passagework as well as lyrical, song-like melodies, broadened the expressive possibilities of instrumental music.

Cremona, Italy was the center of a musical revolution of instrument design and construction. Nicolo Amati (1596–1684), and his student Antonio Stradivari (1644?–1737), designed and built instruments of unsurpassed beauty. Of the approximate 650 Stradivari instruments that survive today, most are violins. Stradivari's instruments differed from those of his teacher: they were longer; used maple, pine, ebony and pear wood; were carefully crafted; and featured his signature varnish that colored the instrument with a distinctive orange-brown color.

The labels on Stradivari's instruments give the year the piece was built and his age; the first known Stradivari instrument is dated 1666 and the last is from 1737, built when Stradivari was 92 years old.



Instrument Spotlight: **Viola**

The viola is the alto member of the viola da braccio family of instruments first developed in the late 16th century. Interestingly, the names of all the other members of the family are modifications of the root word "viola": *violino* (violin) is a diminutive, *violone* (bass) is an augmentation, and the violoncello is a small violone, or literally a "little-big viola."

Violas in the 17th century were used for both alto and tenor range parts, and the instruments varied greatly in size. The all-gut strings used solely for most of the 17th century needed to be very thick to produce the low pitches, and the thicker the string, the slower the response. By building very large instruments, the longer strings could be a bit thinner and provide improved response. With the invention of metal covered strings ca. 1680, the extremely large violas were no longer necessary and rapid passagework on the low strings became possible for the first time.

–David Miller

challenge for the ensemble lies in how to play or realize those notes. They might be played as written or used as the skeletal structure for a short improvised passage by one of the soloists.

The third movement begins with a flourish in the first violin that is quickly imitated by the other two violins and the rest of the orchestra. Like the last movement of the Telemann Viola Concerto in G, the final movement of this concerto suggests a dance in its form and rhythmic vitality.

Henry Purcell (1659–1695) spent most of his life with the Chapel Royal in England. He sang in the chapel and after his voice changed, he studied composition. Recognized as an important composer of his day, Purcell composed in all genres common in 17th-century England. His compositions carry a sense of restraint that serves to intensify the musical and emotional expression. In the Chacony in G, Purcell weaves delicate lines over a repeating bass pattern. With the Pavane, Purcell references a slow, duple-meter dance that originated in the 16th century.

William Boyce (1711–1779) was an organist and Master of the King's Musick in London. As a composer, he wrote music for the church, court, and theater with equal ease, including about 50 odes in celebration of the new year or royal birthdays. The Symphony No. 1 in B flat Major was originally the overture to an Ode for the New Year. The symphony, in three movements, illustrates Boyce's

skillful craftsmanship and unfaltering sense of expression. Because of works like the symphony, the chronicler and contemporary of Boyce, Charles Burney remarked, "There is an original and sterling quality to his productions."

Although he had been offered positions in other cities, Charles Avison (1709–1770) chose to spend his life in Newcastle upon Tyne in England. He was organist and Director of the Newcastle Music Society, for which he had organized subscription concerts beginning in 1735. His Concerto Grosso No. 5 after Scarlatti shows his preference for Italian composers, a view he made public in the prefaces to his publications. This concerto is one of twelve works Avison arranged for strings from harpsichord sonatas by Domenico Scarlatti (1685–1757).

The Grand Tour expanded the tourist's horizons and offered the traveler new experiences to be treasured. In our tour of Baroque instrumental music from England, Italy, and Germany, we can share in that sense of discovering new horizons as the diverse sound world of some of the best composers of this time are heard.

Program notes prepared by
Teresa M. Neff, Ph.D.
2010–2011 Historically Informed Performance Fellow





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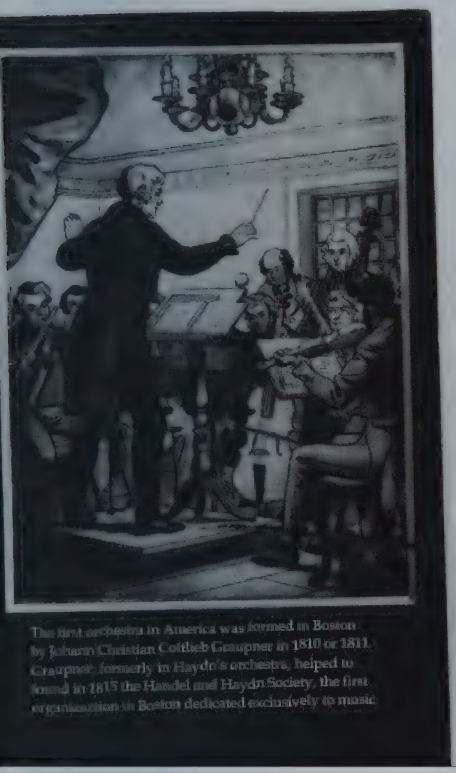
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Bicentennial Beat: From the Archives



Left: Detail of a calendar featuring different Boston institutions, circa 1937.

In the first 153 years of the Handel and Haydn Society, orchestras were hired as needed for a performance. For example, in the H&H archives, there is an invoice dated December 20, 1910 from the Boston Festival Orchestra, "for services of the orchestra for the *Messiah* concerts: forty-six men Sunday night, only forty-four Monday night".

Instrumental compositions were often interspersed with vocal ones, but under the direction of Thomas Dunn, the Society began programming instrumental compositions, especially concertos, regularly. With the 1968–1969 season, Dunn's second and the Society's 154th, at least one instrumental work was performed in each program, with one concert devoted to instrumental music, including Bach's Brandenburg Concerto No. 5.

"This season, the society is embarking on its second radical transformation of performing style in two decades. Thomas Dunn brought renewal, innovation and an intelligent baroque performing style on modern instruments to the society in the 18 years of his directorship. Now [Christopher] Hogwood, the English scholar-harpsichordist-conductor, is moving the society onto the cutting edge of today's early-music performance techniques, using period-instruments where appropriate to the music. In a way, it's a return to what music-making might have been like around the time Handel & Haydn was founded."

–Peter M. Knapp in The Patriot Ledger *on October 28, 1986*

SEE IT ONLINE Learn more about the Society's rich history including an interactive Bicentennial timeline at www.handelandhaydn.org.

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Artist Profiles

Ian Watson, director and harpsichord



Ian Watson has been described by the *Frankfurter Allgemeine Zeitung* as "a conductor of fomidable ability" and by *The Times* in London as a keyboard performer with "virtuosic panache and brilliantly articulated playing" and "a world-class soloist." He is Artistic Director of the acclaimed period-instrument ensemble Arcadia Players and Chorus, Music Director of Commonwealth Opera, Principal Guest Conductor of Karlstad Baroque in Sweden and Music Director of the Cathedral of St. Paul, Worcester.

Ian's many prestigious conducting engagements include Monteverdi's *Vespers* at St. James's Palace in the presence of Her Majesty the Queen; Bach's B Minor Mass at the Rheingau Festival with the Academy of St. Martin in the Fields Orchestra and Chorus; the opening concerts of the newly renovated Châtelet Theater in Paris with the Scottish Chamber Orchestra and tours with Nigel Kennedy and the English Chamber Orchestra of Bruch and Mozart concerti. He was assistant conductor, organ and harpsichord soloist and continuo player for Sir John Eliot Gardiner's Bach Cantata Pilgrimage, performing all of Bach's Cantatas on the correct liturgical day in places where Bach lived and worked. He has appeared as organ, harpsichord and piano soloist or conductor with the London Symphony, London Philharmonic and Royal Philharmonic Orchestras, Irish Chamber and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony Orchestra, English Baroque Soloists, and The Sixteen amongst many others. He has also been featured on more than 200 recordings and film soundtracks including *Amadeus*, Polanski's *Death and the Maiden*, *Restoration*, *Cry the Beloved Country*, *Voices from a Locked Room*, BBC's *David Copperfield*, and an award-winning CD with Renee Fleming.

Ian has had a career-long passion for opera, working first as a vocal coach and conductor at Glyndebourne Festival Opera, and subsequently conducting countless performances of over fifty operas throughout England, and internationally at Sadler's Wells, The Royal Festival Hall, Bremen Opera, Giessen Opera, the Komische Opera, Berlin, houses in France and Scandinavia, and as a Principal Conductor with the Darmstadt State Opera in Germany in repertoire ranging from Monteverdi and Handel to Richard Strauss's *Elektra* and Birtwhistle's *Punch and Judy*.

Boston Early Music Festival

2010–2011 Upcoming Concerts



Il Giardino Armonico
Giovanni Antonini, director
Music of the Venetian Baroque Masters
February 19
Sanders Theatre, Cambridge



Kristian Bezuidenhout,
fortepiano
The Genius of Mozart
February 25
Sanders Theatre, Cambridge

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February 11 & March 25 Individual tickets: $31–$118

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David Miller, viola



David Miller has served as the principal violist of the Handel and Haydn Society from the appointment of Christopher Hogwood as music director in the mid-1980s.

A devoted performer of chamber music on period instruments and a pioneer of early music performance in this country, he is a founding member of the Bach Ensemble, Red Cedar Trio and Concert Royal, as well as guest artist with the Aulos and the Theatre of Early Music in Canada.

Mr. Miller has served as principal violist for period orchestras including the Boston Early Music Festival, the New York Collegium, and the American Classical Orchestra. Chamber music appearances at summer festivals include Mostly Mozart at Lincoln Center; Tanglewood; the Festival of Perth, Australia; the Lufthansa Festival of London; the Esterhazy Palace in Eisenstadt, Austria and the Ottawa Festival. His many recordings of solo and chamber works can be heard on BIS, Centaur, Decca, Dorian, EMI, Fleur de Son Classics, Harmonia Mundi, the Metropolitan Museum of Art and the Smithsonian Collection of Recordings, among others.

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2010–2011 Season Upcoming Concerts

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Beethoven's Fifth

Friday, March 18 at 8pm
Sunday, March 20 at 3pm
Symphony Hall

Richard Egarr, conductor and fortepiano

Mozart Overture to *Don Giovanni*
Haydn Symphony No. 101 in D Major, *The Clock*
Haydn Keyboard Concerto No. 11 in D Major
Beethoven Symphony No. 5 in C Minor, Op. 67

Harry's Vocal Voyage

Friday, April 1 at 8pm
Saint Cecilia Church
Saturday, April 2 at 8pm
Sunday, April 3 at 3pm
Memorial Church at Harvard

Harry Christophers, conductor
Members of the
Handel and Haydn Society Chorus

A cappella choral works by
Thomas Luis de Victoria and Francis Poulenc

Mozart's *Requiem*

Friday, April 29 at 8pm
Sunday, May 1 at 3pm
Symphony Hall

Handel *Dixit Dominus*
Mozart *Requiem*

Harry Christophers, conductor
Elizabeth Watts, soprano
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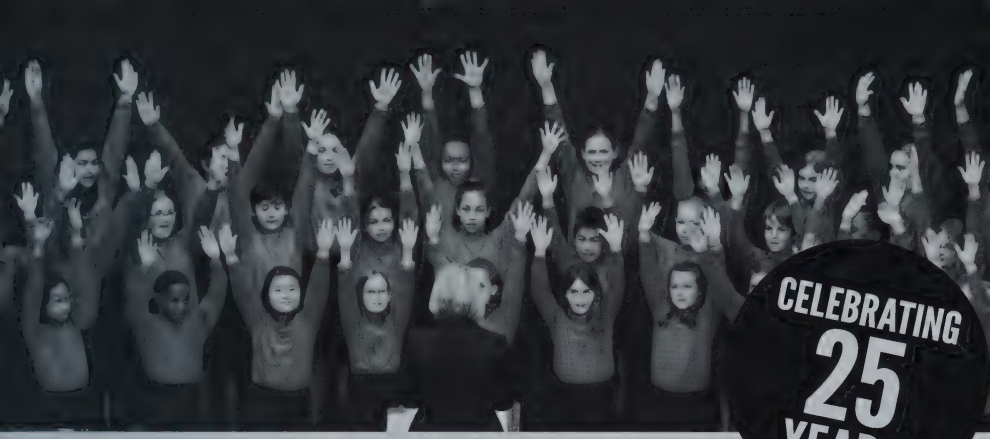
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- The **Vocal Quartet** visits schools with original presentations developed to teach music history in an entertaining, age appropriate way.
- **Collaborative Youth Concerts** bring singers from different high schools together to perform in their home communities alongside Handel and Haydn Society musicians.
- **Coaching and Masterclasses** led by musicians and conductors of the Handel and Haydn Society are offered to high school choirs and soloists as well as college ensembles.

UPCOMING CONCERTS

February 19 at 5.15pm
Young Men's Chorus at Men's Chorus Festival
Boston Latin School
Free Admission

February 26
Young Women's Chorus at Young Women's Music Festival
Wellesley College
Free Admission

April 12 at 6.30pm
Youth Chorus at Boston American Choral Directors Association "Big Sing" Festival
Saint Cecilia Church, Boston
Free Admission

For more information, please contact Director of Education Robin Baker at 617 262 1815, x126, or rbaker@handelandhaydn.org.

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—Naomie, Brockton student

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—Elliot, Swampscott student

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Arabella Steinbacher, violin
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MOZART Violin Concerto No. 4 in D, K.218
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Inside the concert hall

Saint Cecilia Church:
Lower Church

Memorial Church at Harvard:
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Jordan Hall:
Orchestra level near the coat room

Sanders Theatre:
Memorial Transept outside the theatre

Merchandise is also available online at www.handelandhaydn.org/shop.

FRIDAY, JANUARY 21

Jordan Hall Information

For patrons with disabilities
Jordan Hall is wheelchair accessible. The elevator is accessible through the street level entrance to the left of the stairs at the Gainsborough Street entrance.

Large print program notes
are available at the Patron Information table in the lobby.

Assisted listening devices
are available. Please see the head usher for details.

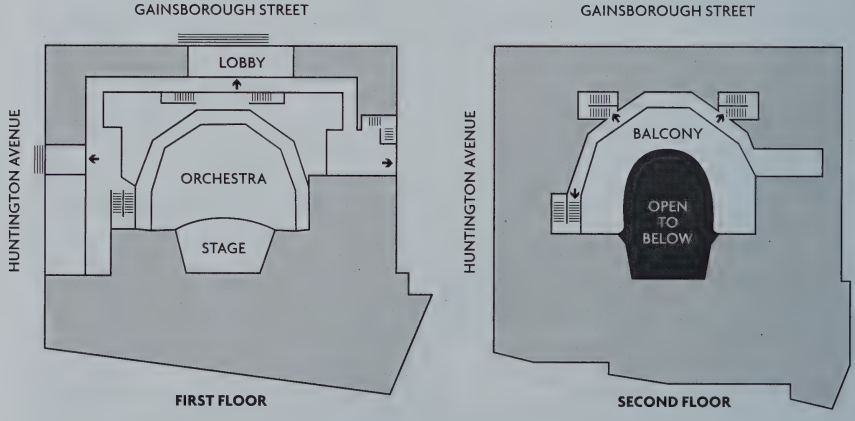
Late seating
Those arriving late or returning to their seats will be seated at a convenient pause in the program.

Lost and found
On the day of the event, patrons should check with the Security Guard on duty. After the event, patrons can call 617 585 1290.

Coatroom
Located on the orchestra level near the men's room.

Ladies' rooms
Located on the orchestra level to the left after you enter.

Men's rooms
Located on the orchestra level to the right after you enter.



In Case of Emergency
Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to street or follow instructions. Do not use elevators. Walk, do not run.

SUNDAY, JANUARY 23

Sanders Theatre Information

For patrons with disabilities
Wheelchair accessible seating is available through the Harvard Box Office by telephone at 617 496 2222, TTY 617 495 1642, or in person. There is one elevator, located on the south side of the lobby, for patrons to take to basement restrooms. There is no elevator to the mezzanine or balcony sections of the theatre. Access from the outdoors is via ramps on either side of the building.

Large print program notes
are available at the Patron Information table in the lobby.

Assisted listening devices
are available from the Harvard Box Office one half-hour before performance time.

Late seating
Those arriving late or returning to their seats will be seated at a convenient pause in the program.

Lost and Found
Call 617 496 4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

Lounge and Bar Service
Concessions will be available during intermission.

Ladies rooms
All available locations on the lower level.

Men's rooms
All available locations on the lower level.

Emergency Exits
Please take a moment to identify the nearest emergency exit. In addition to the six regular exits, there are emergency exits located at the rear of the mezzanine and balcony levels.

In Case of Emergency
Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to street or follow instructions. Do not use elevators. Walk, do not run.

Handel and Haydn Society Administration

Marie-Hélène Bernard
Executive Director/CEO

Artistic and Education
Ira Pedlikin *Director of Artistic Planning*
Robin L. Baker *Director of Education*
Jesse Levine *Personnel/Production Manager*
Music Librarian

Development
Emily A. Yoder *Assistant Director of Development*
Trevor Pollack *Institutional Giving Manager*
Sarah Redmond *Development Assistant*

Marketing and Audience Services
Kerry Israel *Director of Marketing*
Sue D'Arrigo *Audience Services Manager*
Denise Giblin *Audience Services and Sales Associate*
Kyle T. Hemingway *Creative Services Designer*
Jonathan Carlson *Marketing Assistant*
José Cuadra *Box Office Assistant*
Julie Dauber *Box Office Assistant*
Janet Bailey *Marketing Consultant*
Nikki Scandalios *Public Relations Consultant*

Finance and Administration
Clifford H. Rust *Director of Finance and Administration*
Michael E. Jendrysik *Project Manager*
Mary Ellen Reardon *Accounting Assistant*

Vocal Apprenticeship Program Conductors
Lisa Graham *Young Women's Chorus*
Joseph Stillitano *Young Men's Chorus*
Heather Tryon *Youth Chorus & Singers*

Interns
Shelby Colgan
Laura Henderson
Robin Melendez

Ropes & Gray, LLP *Counsel*
Tsoutsouras & Company, P.C. *Auditors*
Howland Capital Management, Inc.

Volunteer with us, see concerts for free!

Volunteers are essential to making our season a success. We frequently need help with mailings, concert operations, special events and more.

To learn how to volunteer, please contact us at info@handelandhaydn.org or 617 262 1815. Ask for Jon Carlson.

Attention Students!

Internships are available year-round in Marketing, Development, and Box Office. Email your resume to michael@handelandhaydn.org.

Back Bay Chorale

SCOTT ALLEN JARRETT
MUSIC DIRECTOR

"...a performance of composed grandeur."

Boston Globe, May 2010

Join us for an extraordinary 2010–2011 season

Bach—Christmas Oratorio
December 11: Sanders Theatre, Cambridge

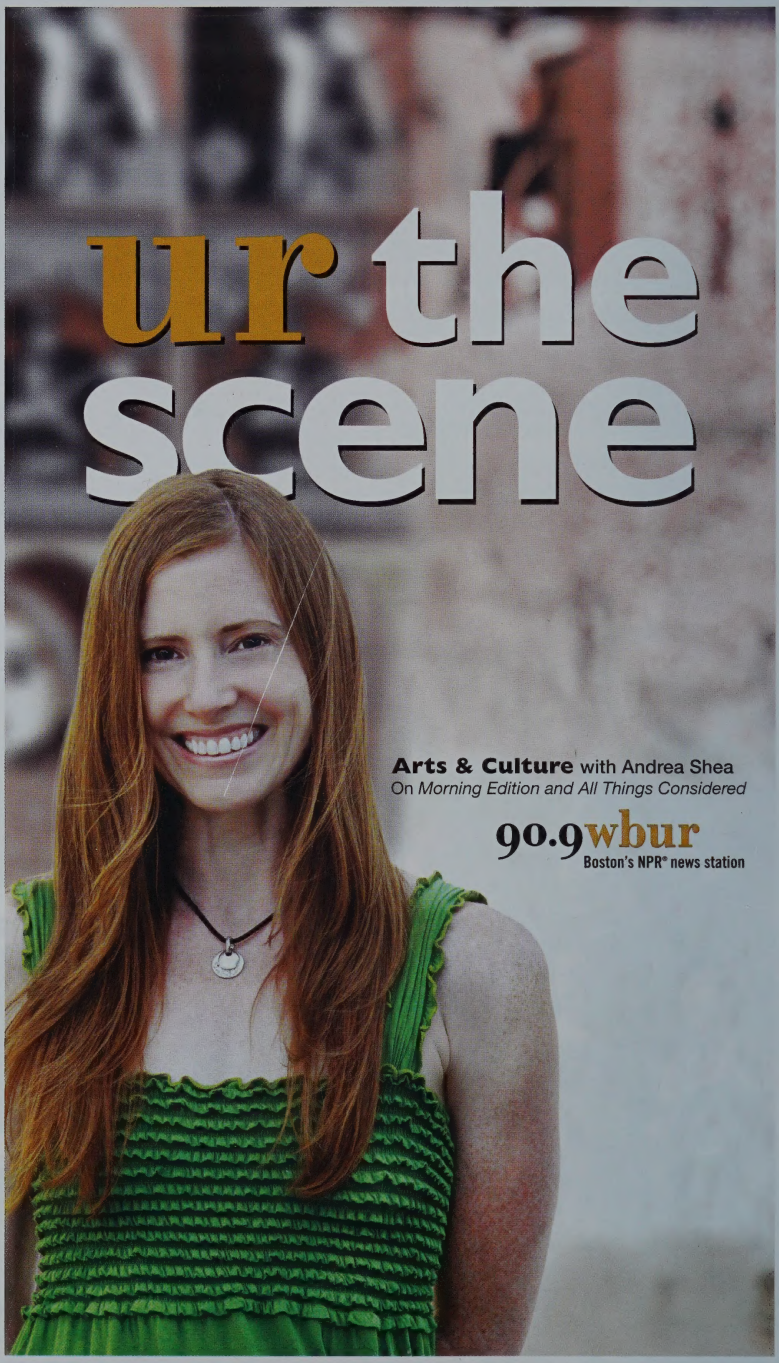
Rachmaninoff—Vespers
March 5: Emmanuel Church, 15 Newbury Sreet, Boston

Verdi—Requiem
May 14: Sanders Theatre, Cambridge

TICKETS
www.bbcboston.org
or 617-648-3885



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ur the scene
Arts & Culture with Andrea Shea
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